

THE SPARROW AND THE HAWK

SCRIPT: No. 272

DAY: Wednesday

DATE: June 5th, 1946

CHARACTERS:

HAWK - Lament Johnson
TONY - Frank Butler
BARNEY - Donald Bufe
ELTON - Arnold Stang
MRS FENTON

POP (TONY OR HAWK DOUBLE; Pop's
an old gaffer.

WOMAN: (MRS FENTON DOUBLE)

WRITER: Charles Gussman

DIRECTOR: Richard Sanville

SUPERVISOR: Robert J Landry (CSM)

(PLANE TAKING OFF - AT DISTANCE - UNDER:)

ELTON: (ALARM) Barney! Look . . . goin' down the runway.
That isn't it, is it?

BARNEY: It isn't what? . . . (MOAN) Oh, golly! That's the
plane, Elton!

ELTON: (PAIN) And ^{we left my} ~~my~~ coat th on the wing and ~~that~~ cam rod, ~~is~~ too
~~on the wing~~ Oh, no - this is too much for mortal man to
bear!

MUSIC: INTO THEME - FADE UNDER:

ANNOUNCER: Columbia presents - THE SPARROW AND THE HAWK -
a story of modern adventure high in the skies,
wherever planes can go. . . Hop aboard as Hawk
Mallory and his nephew, Barney Mallory, pilot
their planes along exciting skyways . . .

(PLANE IN)

Every weekday, Monday thru Friday at this time,
Columbia brings you - THE SPARROW AND THE HAWK . . .

(PLANE UP AND FADE OUT UNDER:)

Here's the Sparrow, Barney Mallory, to continue our
story:

BARNEY: I don't know why it is, but whatever Elton Fenton does, or starts out to do, turns into the most awful mess anybody could imagine. Take now for example. He was in a spot - and because I didn't have anything to do until Hawk gets back from Pelagrosa I agree to help him out. Elton's gonna graduate this Saturday - or, at least, he will graduate if he finishes his manual training project - which consists of overhauling the engine of the Sparrow Club plane - and, of course, Elton being Elton, he's nowhere near finished with the job. He was at his mother's dressmaker's getting the suit he's gonna wear when he graduates fitted. It's one of his father's suits bein' cut down for him. Anyhow, the dressmaker was called away for an hour - leavin' Elton there with the half finished coat. Well, Elton is in such a rush to get the engine ~~inxxxxxxx~~ put back together that he decided to use the hour to go to the high school and work on the motor~~x~~. Well, when we got there we found we didn't know ~~xx~~ how the cam shaft fitted into the assembly so we went to the Middletown airport to ^{find out} ~~see how~~ the piece fitted in ~~to the airplane motor~~ engine of and the cam shaft. Like a dope Elton left his coat on the wing of a plane when he went in the administration building to make a phone call. On our way back we saw it - the plane he'd left his coat and cam~~x~~ shaft on - takin' off . . .

(HANGAR SHOP SOUNDS - UNDER:)

In desperation we looked up the old guy who's watchman at the main hangar . . .

(SHOP SOUNDS UP TO REGISTER - HOLD UNDER:)

POP: Hey? . . . How's that agin, huh?

ELTON: (FRANTICALLY) A coat and a camshaft! Don't ya un'erstan' plain English?

POP: Yup - but I don't believe what ya said. Th' way I got it, y'said your coat flew away with a camshaft.

BARNEY: Y'did kinda get mixed up, Elton.

ELTON: (EXCITEDLY) All I said was that my coat was on the wing!

POP: Like a bird, huh?

ELTON: (SCREAMS) My coat! I said my coat is on the wing!

POP: Like in th' pome by Ralph Greenleaf Longfella. Th' dew is on th' punkin and th' bird is on th' wing.

ELTON: (MOAN OF PAIN) All is lost, Barn.

POP: What's th' matter? - did I say it wrong? Reckon maybe the scholars in your school say it different.

BARNEY: You didn't understand him, mister. He left his coat on the wing of the plane that just took off -

ELTON: (TAKING IT UP, VOLUABLY) - and it's the coat I'm supposed to graduate in - but I won't graduate unless I get the cam shaft that's supposed to go in the engine that is my manual training project - and the cam shaft was on the wing too - and it has to be fitted on me -

POP: The camshaft has t' be fitted on you?!

ELTON: No - the coat! My coat is gone! It's gone.

POP: Well - I reckon we can find a coat for ye to borry.

ELTON: I don't want a coat.

POP: Then don't ye think you're makin' a lot of guss over nothin'.

ELTON: Barn - tell him. I'm flappergasted.

BARNEY: Well, don't interrupt me this time, then.

POP: And don't worry. I'll find a coat for you somewheres, bub.

BARNEY: It's a special coat, mister. He was bein' pinned in it.

POP: You mean a straight-jacket?

ELTON: Awri' - awri' - make it a straight-jacket. I'm ready for it.

BARNEY: Let me tell him, Elton. . . Ya see, mister - we were lookin' at the engine of the plane that was out on the apron - and Elton - this fella here - took off the coat that he's supposed to graduate from high school in - and put it on the wing of the plane so that it wouldn't get messed up while we were lookin' at the engine -

ELTON: And the cam shaft.

BARNEY: I'm gettin' to that, Elton . . . And we had a cam shaft with us - and we left it layin' on the wing when we went in to make a phone call - and when we came out of the administration building we saw th' plane takin' off.

POP: Yup. That was Mort^Garroway. He's flyin' down to ~~Titus~~ ~~City~~ Springfield.

BARNEY: We were hopin' that he mighta seen the coat and cam shaft before he took off and given it to you.

POP: Nope - he didn't. . . I seen ^{'em} ~~it~~, though.

ELTON: You seen ^{'em} ~~it~~?

POP: Yup - and I thought they was Mort's. I put 'em in th' rear cockpit.

ELTON: (MOANS) And he's gone to Springfield!

BARNEY: When'll he be back. D'ya know that?

POP: Sometime t'morry.

ELTON: Too late. I'm sunk, Barn.

POP: Nothin' to be so sad about. I'll lend ye a coat - and if you'll bring ^{around} th' engine th' cam shaft's outta ~~here~~ maybe there's an old cam shaft like ya need in the spare parts

ELTON: Tha's fantastic! Bring th' engine here?

POP: How else could I find one for ye that'd fit?

ELTON: Tha's fantastic - plain fantastic. Only an idiot would consider doin' anythin' as fanta - (STOPS) I'm desperate! I'll do it!

MUSIC: TRANSITION - FADE OUT UNDER:

(LIGHT TRAFFIC SOUNDS - UNDER:)

ELTON: This is an outrage, tha's what it is! Do they stop runnin' busses after six o'clock.

BARNEY: Keep your shirt on, Elton. They run every fifteen ^umin^utes - and we just missed one - and we've only been waiting ten minutes.

ELTON: Lookit my hand. I'm a nervous wreck. See it shake? I'm a nervous wreck. I'm sunk.

BARNEY: If you think you can get into th' school at this time of the night and get the engine ya might have a chance.

ELTON: I can get in all right. I can climb in the window and go in thru the shop and open th' door.

BARNEY: Th' engine weighs at least three hundred pounds, though.

ELTON: I'll take dad's wheelbarrow. If I can wheel it to th' house I know dad'll drive me'n the engine to the airport.

BARNEY: Elton - how do you get into messes like this?

ELTON: I'm cursed, tha's what. If I don't get th' engine goin' I'll flunk shop and I won't graduate.

BARNEY: Well, there's a bright side to it.

ELTON: Name it!

BARNEY: If you don't graduate you won't need the coat Madam LaFonte's supposed to be workin' on.

ELTON: (STRICKEN) Madam LaFonte! Barney - I ^{told her} ~~said~~ I'd be at her place at seven o'clock so she could work some more on the coat. What'll I do?

BARNEY: Call her and tell her ya won't be there. Naturally.

ELTON: But I won't have anything to graduate in!

BARNEY: That's the silver-lining I was tellin' you about. Ya won't need anything to graduate in if ya don't get th' engine workin'.

ELTON: Some silver-lining! . . . Where's that bus?

BARNEY: It'll be along.

ELTON: (CROONS DOLOROUSLY) I'm sunk. I'm a dead duck. I'm ruined. (SUDDEN INSPIRATION) Barney - who's the best friend y've got?

BARNEY: Huh?

ELTON: Who'd bleed and die for ya? Me!

BARNEY: Don't do it just for me, Elton.

ELTON: No kid. Who'd cut off my right arm up to here for ya?

BARNEY: I don't need it. I have one of my own.

ELTON: Quit ribbin' me. I just got an idea.

BARNEY: (ALARMED) No, Elton - don't get an idea! Everytime ya get an idea ya get into worse trouble.

ELTON: This is a good idea!

BARNEY: No!

ELTON: My mother's got the biggest heart in the world. She couldn't turn ya down.

BARNEY: Elton--no - !

ELTON: She'd give ya her right arm. Ya gotta do it, Barn!

BARNEY: What?

ELTON: As her to let ya have one of my dad's old suits.

BARNEY: But why?

ELTON: I can't tell her I lost the ~~xx~~ coat Madam LaFonte's doin' over for me - but she'll give you one of dad's suits and Madam LaFonte will do it over.

BARNEY: What reason could I give for wantin' an old suit.

ELTON: You're desperate. All of your clothes were burned in Pelagrosa and ya can't get a suit anywheres.

BARNEY: But that isn't true!

ELTON: (YELP OF PAIN) Barney - I'd do it for you. I'd bleed and die for ya.

(SIGH)

BARNEY: All right, Elton. It's daffy - but I'll do it for ya.

ELTON: (HAPPILY) I knew ya would. You're a pal, Barn - a real pal.

BARNEY: But Madam LaFonte will have to start all over again.

ELTON: Money's no object. (PAUSE) Uhhh - you'll lend me some, won'tcha?

BARNEY: El-ton!

ELTON: I'll pay it back - with interest.

BARNEY: (SIGH) All right - all right.

ELTON: (CONTENTEDLY) I feel better already. Things aren't so bad, are they?

BARNEY: Ummm.

ELTON: (AFTER A MOMENT) Barney - have you noticed that people've been lookin' at me kinda funny when they go past?

BARNEY: Yeah - I've noticed it.

ELTON: Maybe it's because of this jacket the man at the airport lent me. It's too big for me.

BARNEY: Or maybe because of th' big initials stenciled on th' back of it.

ELTON: Prolly. (PAUSE) What d'ya suppose th' initials stand for?
BARNEY: Th' initials of the guy who owned it, I guess.
ELTON: (THOUGHTFULLY) Yeah. Perry Williams maybe - or Paul
Whiteman . . . P.W.

MUSIC: TRANSITION - FADE UNDER:

(DOOR CLOSED)

MRS F: (AT DISTANCE) That you, honeybun?

ELTON: Yes, mom - it's me.

BARNEY: (LOW) I.

ELTON: I mean, it's I?

MRS F: Elton - are you all right?

ELTON: Yes, mom - but poor Barney Mallory - he's in a terrible
fix?

MRS F: (CLOSER) Barney? What's happened to Barney?

ELTON: He has no clothes to wear.

(COMING ON) No clothes to wear!

MRS F: ~~(SPEAKING)~~ Good Heavens! ~~What's happened~~ How does it happen that -

~~XXXXXXXXXX~~ (STOPS) Why - hello, Barney - I didn't know
you were here.

BARNEY: H'lo, Mis' Fenton.

MRS F: What's this Elton said about you not having any clothes.

ELTON: (EAGERLY) All he has is what's on his back, mom. A fire.
Fire burned up every stitch he had.

MRS F: How terrible!

ELTON: Yeah, ain't it. And Barney's the best friend I ever had.
He'd bleed and die for me. And I told him that you're the
biggest hearted person that ever lived - and that you'd
do anything - anything - to help out a friend of mine.

MRS F: Why - I'd be glad to help in any way I can, but -

ELTON: Look at him shiver. Sure - you might say - well, th' days are gettin' warmer - but it's now that he needs protection from the chilly air -

MRS F: Honeybun! don't get so excited. Mother understands how you feel about your little friend.

ELTON: Th' best friend I ever had. Yessir - th' best friend I ever had - except you, of course, mom. And he's cold.

MRS F: By the way, though . . . where's your ^{jacket} ~~coat~~?

ELTON: Mine?

MRS F: You're not wearing a ^{jacket} ~~coat~~ either. Where's your ^{jacket} ~~coat~~?

ELTON: I - I left it at Madam LaFonte's - but, heck, don't worry about me. It's not cold out.

MRS F: Honeybun - let me see your tongue.

ELTON: I'm awri', mam - I'm fine. But it's poor Barney. Couldn't you let him have one of dad's old suits? Not too old - because I wouldn't want my best friend to look run down.

MRS F: One of father's suits?

ELTON: (IMPASSIONEDLY) He's desperate. Aren't you, Barney.

BARNEY: (DULLY) Yeah - kinda.

ELTON: Listen to him. Kinda, he says - when th' only stitch he has to his name is on his back. That's the kind of a guy he is. Ya gotta help him, mom. . . Why - why - I wouldn't feel like graduating Saturday ^{and} my old friend ~~is~~ in such a spot!

MUSIC: TRANSITION - OUT UNDER:

(CICADAS AND NIGHT SOUNDS - UNDER:)

BARNEY: Elton - no! It's ridiculous.

ELTON: Ya can't let me down now, Barn - ya gotta do it.

BARNEY: But Madam LaFonte can't fit your suit on me. I'm bigger'n you are.

ELTON: Tell her to fit it real tight on you and it'll be okay for me.

BARNEY: It's ~~stupid~~ ridiculous! She's gotta fit it on you.

ELTON: Barn! - I can't be two places at once, can I? I've gotta go to school and get th' engine. How can I do that when you want me to go and have a suit fitted around me?

BARNEY: You can -

ELTON: (BREAKS IN) Right! It's impossible. Do it for me, Barn. Who would cut off his arm for ya up to here? Who would bleed and -

BARNEY: (BREAKS IN) Don't say it again! I'll do it! I'll do ~~it~~ any fool thing ya want me to . . . but, Elton, ~~q~~ where's it all gonna end?

MUSIC: TRANSITION - FADE AND HOLD UNDER:

(VOICES AND CLATTER IN AIRPORT WAITING ROOM - UNDER:)

ANNOUNCER: ~~As announced~~ A half hour ago Hawk Mallory put his plane down on the Springfield airport to refuel - the last stop on the way back to Middletown. Now Tony Higgins is rejoining Hawk in the waiting room of the airport administration building . . .

TONY: (COMING ON) Ya about ready to get goin', Thunderbird?

HAWK: Yeah. Tanks full?

TONY: They're fillin' 'em now. Do we have time for a cup of steamin' java?

HAWK: Get some in cartons. I still haven't got the phone call thru

TONY: To Middletown, you mean?

HAWK: Yeah.

TONY: Why don't you forget it?

HAWK: And have to spend half the night waiting around the Middletown airport for a cab to get us home? Nothing doin'.

TONY: Ya gonna phone Barney to get him to meet us?

HAWK: ~~Yeah~~ Ummm-hmmm. . . Sit down. The gal at the switchboard is workin' on the call for me.

TONY: (RELAXING INTO CHAIR) Oh, boy! Am I bushed!

HAWK: Well, tonight we'll be in our own beds . . .

TONY: Those are the sweetest words of tongue and pen. Hawk - let's make a vow.

HAWK: Umm?

TONY: Never again shall we roam from the vicinity of innerspring mattresses. Let's lead an easy, calm, uneventful life. Monastic.

HAWK: (CHUCKLES) It'd bore you to death in a week.

TONY: Okay - can you think of a more pleasant way to die?

HAWK: Anthony, me bully boy, you love action - and don't try to tell me you don't.

TONY: I like action all right - as long it doesn't make me move.

HAWK: Then we'll arrange for some nice motionless action.

TONY: (AFTER A MOMENT) What d'ya think we'll be doing next?

HAWK: Who can tell. There'll be something. I've got a feelin' in my bones.

TONY: You must have radioactive bones.

HAWK: I have.

TONY: (AFTER A MOMENT) Is the gal at the switchboard motioning to you? Looks like she's tryin' to catch th' eye of someone over here.

HAWK: Hmmm? . . . Yeah - guess she is. Must've gotten the call thru. (RISING) ~~Come on.~~ *Don't go away.*

TONY: ~~(GOING OFF)~~
~~(EFFORT OF RISING)~~ There you go! Always bossing me around!
in the weighing machine
Just to show my independence I'm gonna blow a penny[^] and
~~gax~~ learn what fate has in store for me.

(SCENE IS HELD FOR FEW SECONDS BY LOBBY SOUNDS - THEN:)

HAWK: Having any luck with the call?

WOMAN: Yes - I have the Middletown trunk. I'll get your number for you in just a moment. . . You're not headed toward Middletown by any chance, are you?

HAWK: Taking off for Middletown in a few minutes. Why?

WOMAN: A fella landed here a little earlier this evening. He found ~~xxxxxx~~ some things in the cockpit of his plane and he thinks somebody must have put 'em there by mistake. He left 'em here with me - thought somebody might be goin' thru here to Middletown and could take th' things back.

HAWK: I'll take 'em. What are they?

WOMAN: (TURNING AWAY) Here they are. . . an ~~nk~~ man's coat that looks like the tailor gave up on halfway thru his job - and ~~this~~ ^{this} piece of machinery.

HAWK: (CHUCKLES) I doubt if anyone is undergoing ~~any~~ hardships for want of a half-made coat and an old cam shaft . . . but I'll take 'em back.

MUSIC: TRANSITION - OUT UNDER:

(WHEELBARROW ROLLING ALONG WITH HEAVY LOAD OVER
SIDEWALK - UNDER:)

ANNOUNCER: ~~On a dark sidestreet in Middletown a young man is staggering along behind a heavily laden wheelbarrow. As he come~~

ANNOUNCER: On a dark side-street in Middletown a young man is staggering along behind a heavily laden wheelbarrow. As he comes within the circle of light around a ~~low~~ streetlamp an interested observer can see that he is wearing a jacket marked with stenciled initials P.W. . . This interested observer starts to follow - and sees the young man's knees fold under him - and the burdened wheelbarrow spill its burden to the sidewalk . . .

(WHEELBARROW TURNING OVER, ENGINE CRASHING TO SIDEWALK;
UNDER FOREGOING)

ELTON: (ANGUISH) Oh boy! That does it. . . Nothin' seems to be broken -but I'll never be able to get it back in the wheelbarrow - unless somebody comes along who'll help me.

(FOOTFALLS ON SIDEWALK AT DISTANCE - APPROACHING SLOWLY)
Hey - I think someone's comin' along. Maybe he'll be a big enough guy to help me. . . (PAUSE)(THEN PROJECTING)
Hi, mister - could ya give a fella a hand. (TO SELF) He's big enough . . . at least his feet are big . . . and his legs look strong . . . and he's got a strong lookin' torso - and - (GULP) Oh, boy - he's got a badge on his chest.

MUSIC: SHORT TRANSITION - OUT UNDER:

ELTON: (ON FILTER) Don't get excited, mom - but I'm in a very peculiar situation.

MRS F: Elton - where are you!? Tell mother!

ELTON: Mom - I'll explain everything when I get home. All I want you to do is tell this man I'm gonna put on the phone that I'm not an escaped prisoner of war - and that I ~~am~~ didn't steal the airplane engine.

MRS F: (A LOW, SWOONING MOAN)

ELTON: Mom! Mom! It's a very peculiar situation, I admit -
but I can explain everything . . . Mom - why don't
you answer me?!

MUSIC: THEME - FADE UNDER:

ANNOUNCER: When, later, Hawk Mallory steps out of his plane at
the Middletown airport, he is confronted with two
situations: one peculiar - with a simple, if somewhat
comic, solution; the other equally strange - but with
dangerous and exciting potentialities . . .

(PLANE IN)

This is Tony Margin inviting you to be with us
tomorrow and every weekday, Monday thru Friday
at this time, to follow the adventures of--THE
SPARROW AND THE HAWK. . . . written by Charles
Gussman, directed by Richard Sanville - for CBS:

THE COLUMBIA BROADCASTING SYSTEM